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THE INFLUENCE OF AMATEURS ON MUSICAL ART.

IN the few remarks we propose to make on this important subject, we shall use the word "amateur" in its widest signification, as including all those who pursue music merely as an amusement, and not as a profession. In one sense, nearly the whole of our educated population would be comprised in this definition, since there are very few who are not to a certain extent "fond of music," while the number of those who have some practical acquaintance with it may probably be reckoned by hundreds of thousands. Of late years the general diffusion of musical knowledge, both among performers and listeners, has so largely increased; as to exert a powerful influence on the art. Such influence has, on the whole, been certainly beneficial; and we shall endeavour in this article to notice a few of the more important respects in which it has reacted on the study of music.

And first, we may safely say that, but for the support of amateurs, the best class of musical entertainments would mostly, if not entirely, cease to exist. The Handel Festival Choir, the chorus of the Sacred Harmonic Society, Mr. Barnby's and Mr. Leslie's choirs, and other similar societies, consist chiefly of the better class of amateurs; and without their aid the performance of the best choral works would be impossible. Who, again, are the most regular frequenters of the Monday Popular Concerts, of the Crystal Palace Concerts, and others of the same class? Not professional musicians, though a certain proportion of them may, of course, be found there. But teachers and performers have in general but little leisure for attending concerts, and sometimes, we must add, but little inclination also. The bulk of the audience is unquestionably composed of amateurs—not merely of those who attend such concerts because they are fashionable, but real enthusiastic lovers of good music. The proof of this is that they are mostly to be found, not in the stalls, but in the unreserved seats, often following, score in hand, the performance of a symphony or a quartett, and not unfrequently fully qualified to pronounce critically on the merits of a new composition or performer. It would, of course, be absurd to assume that all our audiences are composed of such hearers; but we venture to think that, at all events at the better class of concerts, the majority of those present are actuated in coming by a true love of art for its own sake.

While we are on the subject of concerts we will advert to another class of hearers, also to be found largely among our audiences—those who come not for the sake of the music, but for the performers. There are many who will go to hear a public favourite, no matter what he

may sing, to whom the announcement of a newly-discovered symphony by Beethoven would be no attraction. It is chiefly to such hearers that we must attribute the success of the "royalty" system, which is such a disgrace to musical art in this country. No matter what trash may be sung, if it be only a popular singer who performs it, it is sure to be applauded. Nay, more, we fear that with many, the more vapid and commonplace the music, and the less demand it makes on the intellect, the better it is appreciated. And the misfortune is that there seems but little chance of ameliorating this state of things; for such hearers, whose taste might probably be improved by listening to really good music, will not take the trouble to go to hear it, but content themselves with calling it "dry."

The fact that in the present day a certain knowledge of music is considered an essential part of education, at all events for ladies, is of great advantage to the profession, as giving employment to thousands of its deserving members. It is self-evident that but for amateurs very few musicians would be able to earn a livelihood at all. The salary paid to an organist in one of our churches or chapels is, in general, entirely inadequate by itself as a source of income; and the demand for performers, whether orchestral players or pianists, is comparatively so limited that in most cases the dependence of the musician must be chiefly on his teaching. True, the fact that so many learn music merely because it is fashionable has its disadvantages. Most teachers have suffered from pupils who have neither ability nor desire to learn, and for whom the hours spent in the practice of the piano or singing are virtually so much time wasted. We know a case of a young lady who once said to her teacher, "Now, Mr. —, I *hate* music; but mamma says I must learn, so I have come to you." This is, we imagine, not a very uncommon case, if the truth were known, though but few would acknowledge it so frankly. Nevertheless, in spite of this drawback, the almost universal learning of music in our day is undoubtedly beneficial. Many there are in whom the love of the art exists, though at first latent, and in whom, by judicious teaching, even enthusiasm can be kindled.

Amateur composers are too numerous and too important a class to be passed over in silence. We find them in every part of the musical field. From the symphony and the quartett to the simplest pianoforte piece, from the ballad to the oratorio, there is perhaps no kind of composition which they have not essayed; and some amateur composers, men of thought and musical education, are capable of producing, and do produce, works which command the respect of the musician. But for the larger part of such compositions we fear little can be said that is favourable. We do not so much complain of the prevalence of what is commonplace, for that is by no means peculiar to musicians, though we confess ourselves unable to see why a man should write if he has nothing

to say. But our chief grievance against amateurs is that in a very large number of cases they attempt to compose, not merely without any musical ideas, but without the slightest knowledge of harmony. No one in his senses would attempt to write French or German without having studied the grammar of the language; yet many amateurs seem to think that as soon as they can put together a few notes on a sheet of music-paper they are able to compose! Of the result let the unhappy reviewers who have to wade through page after page of inanity, and worse, bear witness; it may also be seen in the huge piles of unsold music which cumber the shelves of our warehouses—probably, also, ultimately at the butter shops! Not long since we inquired of one of our largest publishers as to the fate of a piece of this class which he had issued. The answer was precisely what might have been expected, "We have not sold a single copy!"

There is yet one more capacity in which amateurs are frequently to be met with—that of critics and writers on music. In this department it is, we think, indisputable that in one respect the competent amateur possesses an advantage over the professional musician. Many of these writers, clergymen and others, have had an education superior to that of most musicians, who have too often but scanty opportunities for acquiring a knowledge of subjects outside their immediate vocation. When to a competent knowledge of music is joined an acquaintance with science and literature, it is evident that the result must be superior to that produced by the knowledge, however thorough, of music alone. And some of the criticisms of amateurs (such, for instance, if he will pardon a personal reference, as those of the accomplished annotator of the Crystal Palace programmes) are among the best we possess. They give us the views not merely of technical musicians, but of men of cultivated taste and intellect. But there is also another side to this question. We have not only qualified, but also utterly incompetent musical critics among amateurs, who show that they understand nothing of the subject by the almost incredible nonsense that they write. For the amusement of our readers we will give an instance of this. In the columns of one of our contemporaries, which shall be nameless, but which is commonly reported (we hope, for the credit of the profession, correctly) to be the organ of amateurs, we were informed, in their account of the recent Beethoven Festival at Bonn, that Charles Hallé played the concerto in *E sharp*! while a subsequent number (as if to prove to the satisfaction of its readers that this egregious nonsense was not a printer's error) spoke of the performance of Beethoven's quartett in *F flat*, and his sonata in *A sharp*! The value of the musical criticism of such a paper may be readily imagined. Happily we believe such utter incompetence to be quite unique.

There are other points that might be brought forward which are of considerable moment, especially the vexed question as to how far, and under what circumstances, amateurs are justified in holding important musical appointments; but into this and other matters our space forbids us at present to enter. We have merely in this

paper glanced at a few of the more important bearings of the subject, and must here leave it to the consideration of our readers.

HANDEL'S OBLIGATIONS TO STRADELLA.

BY EBENEZER PROUT, B.A.

IN our last number I laid before the readers of the RECORD an analysis of Urio's *Te Deum*, showing the extent to which Handel made use of it, especially for his *Dettingen Te Deum* and *Saul*. In the present article I propose to bring under their notice another work, often referred to by those who have studied the subject, but which, being at present unpublished, is wholly inaccessible to musicians in general. This is a "Serenata a 3, con Stromenti," by Alessandro Stradella. The tragic history of this composer is generally known; it will be sufficient here to say that he was born at Naples in 1645, and assassinated at Genoa in 1678. The autograph of the serenata now about to be noticed is in the Royal Library at Berlin, but a manuscript copy of the score is at present in my possession. My readers must not expect to find the same amount of plagiarism from this work that was met with in Urio's case; still there are several very remarkable passages, which will be brought under their notice.

The serenata is in the dramatic form, the characters (as may be inferred from the title) being three in number. A lady is serenaded by two rivals, each of whom comes with a small orchestra *in a coach*! We find throughout the score such indications as "Concerto del 1mo Cocchio," "Concerto del 2do Cocchio"—that is, "Concerto of the first coach," and "Concerto of the second coach." Besides this there is the "Concerto della Dama"—the lady's band, which accompanies her solos. Nearly every movement is accompanied by a double orchestra, and though no instruments are named in the score, it is evident that the first and smaller orchestra (usually marked "Concertino") consists of two violins and a bass; and the second, or "Concerto grosso," of a string band of four parts. The serenata ends with one of the lovers abandoning the pursuit in despair, the last movement being a duet between the quondam rivals, in which one says, "Sprezzar la donna è male" (To scorn the lady is bad), and the other rejoins, "Amarla è peggio" (To love her is worse)!

But to come to the music. The serenata opens with a long *sinfonia* in three movements, all of which Handel has used for his oratorios. The opening portion will be at once recognised as the commencement of the "Hail-stone" chorus in *Israel in Egypt*.

Handel's continuation of the same passage will be met with later in the work. It will be seen in the above example that the two orchestras answer one another exactly as in Handel's score the oboes and bassoons converse with the strings.

The subject of the second movement would probably pass unrecognised by most readers, as it is used in one of Handel's least-known oratorios. It is almost note for note identical with the chorus in *Joseph*, "Joyful sounds, melodious strains," Handel having merely transposed it a note lower to the key of C.

Viol.

Tutti

Handwritten musical notation for Violin and Tutti sections, showing a melodic line with various ornaments and a full orchestral texture.

Those who have the opportunity of referring to the score of *Joseph* will see that the resemblance is far too close to be accidental. Handel leads with the soprano voices alone, and then takes his subject as the bass, precisely as Stradella has done.

The third and last movement of the *sinfonia* Handel took for the subject of another little-known chorus, "Him or his God we scorn to fear," in the first part of the *Occasional Oratorio*. The resemblance here is certainly not less striking than in the other two movements, even the inversion of the subject having been copied; but in order to leave room for the quotation of better-known passages, I must forbear to give it.

The two lovers having finished their introductory serenade, the lady from within the house sings a recitative and air, very Handelian in style, which is followed by two songs for the rivals. The first lover is, to judge from his music, a quiet, gentlemanly sort of fellow, with a *soprano* voice—such an apparent anomaly being in accordance with the taste of the times. Fifty years later, in Handel's works, the principal hero of the opera or of the oratorio was frequently a soprano, or mezzo-soprano, as (to take one of the best-known instances) in *Solomon*. The second lover is, on the contrary, a fierce, blustering bully, somewhat of the Polyphemus type; and throughout the whole work the contrast of the two characters is well sustained, reminding one somewhat of Handel's treatment of the parts of the two Elders in *Susanna*.

After the two songs for the lovers follows a duet, accompanied merely by a figured bass, which is somewhat old-fashioned in style, and in places recalls parts of Purcell's *King Arthur*. To this succeeds another long air for the lady, the last part of which supplied Handel with the material for his chorus in *Israel*, "And believed the Lord."

V. P. 1. 2.

Voc.

Bass.

Handwritten musical notation for Soprano, Bass, and other instruments, showing a complex arrangement with multiple staves.

The next movement, a symphony for double orchestra, gives the most flagrant instance of wholesale robbery to be met with in the entire work. It is twenty-seven bars in length, and the entire piece, with scarcely the change of a note, has been transferred to *Israel in Egypt*, where we find it as the chorus, "He spake the word." Stradella's symphony begins thus—

Conc. 2. Conc. 1. C. 2. C. 1.

Handwritten musical notation for Concerto sections, showing a complex arrangement with multiple staves.

Handel has merely added the descriptive violin passages to this; the harmony and the sequence of chords in both works is absolutely identical. The concluding bars of the same movement furnished Handel with the passage, "And the locusts came without number, and devoured the fruit of the ground."

C. 2. C. 1. C. 2. C. 1.

Handwritten musical notation for Concerto sections, showing a complex arrangement with multiple staves.

The intermediate part of the symphony (which is not

quoted) has been just as literally transferred to Handel's chorus as the bars given as examples. It is really difficult to know what to say or think of such barefaced robbery, for it can be called nothing less. And Handel's boundless fertility of invention makes it only the more surprising, since there would seem to be absolutely no necessity for his borrowing the thoughts of others.

After another song for the lady follows an air for the first lover, "Io pur seguirò," the subject of which Handel has used (again in his *Israel*) in the chorus, "But as for phis'l'pee 'o Stradella's air opens in the following manner:—



When the first lover has expressed his intention of following the lady, the second sings an air, "Seguir non voglio più," declining to do anything of the kind, the opening symphony of which is to be found in the "Hailstone" chorus of Handel's *Israel*.



Another passage in the same chorus, at the words "ran along upon the ground," seems to be taken from the following phrase of this song:—



The short duet for the two lovers already referred to brings the serenata to a conclusion.

The general impression produced by a reading of the whole work is that the writer was a man of unquestionable dramatic power, and endowed with considerable invention. The serenata is written in the style and to suit the taste of a bygone age, and would be far too old-fashioned to bear revival; but perhaps no stronger proof

of its real musical value could be given than the fact that Handel appropriated so much from it. As to the artistic morality of such a procedure, and how far a musical giant is warranted in, so to speak, picking all the plums out of the puddings of smaller men, it is perhaps best to express no opinion. Every reader can judge for himself. I have confined myself to a simple record of facts, and the notes speak for themselves.

INCIDENTS OF FRANZ LISZT'S YOUTH.

COMMUNICATED BY C. F. POHL.

(TRANSLATED FROM THE MUNICH PROPYLÄEN, 1869.)

(Continued from page 146.)

THE following letter of Liszt introduces us to England and the musical world there. The reception of the juvenile artist was still more enthusiastic—the francs became pounds. The reception at the Court recalls vividly a similar distinction which was bestowed on the Mozart children under King George III. His son, George IV., who spent the last years of his life in much suffering at Windsor Castle, was the same before whom Haydn, especially on his second visit to London (1794—95), directed a great many concerts. The heir to the crown (George Frederick Augustus, born 1762, died 1830), at that time leading a very dissipated life as Prince of Wales, was himself very musical, and proved himself at the musical performances at his palace, Carlton House, a zealous violoncello-player and singer, and kept an excellent orchestra and also very good military bands. Prince Paul Esterhazy was the successor of Prince Nikolaus (died 1833), under whom the famous Esterhazy Kapelle, soon after the death of Haydn, passed through many changing periods, and dwindled at last to an almost contemptible state. That Prince Paul should only become acquainted in a foreign country with the genial son of his own servant, born at one of his own possessions (village Rüdning), is significant enough. And yet the wonder-boy, "Zizy," was not only esteemed as performing artist, but was working already at a French opera, *Don Sanche*, which was intended for the great Opera-house at Paris, as we see from the last lines of this in many points interesting letter, which also informs us, with eloquent words, of the preference with which Liszt performed at that time Czerny's compositions, and the favourable impression they made on the public.

THIRD LETTER.

LONDON, July 29th, 1824.

ESTEEMED SIR,—Your valuable letter of the 3rd of June I have received here; our delight about it was boundless, and we desire nothing more than to have also the music you so kindly forwarded, but up till now this was impossible. The reason of my long silence was no other but that I wished to write to you a great deal, and describe everything very minutely, which could not be done sooner. When we arrived in London we had to surmount many more difficulties than in Paris. One reason was that we arrived too late, when the season was too far advanced, and the soirées already arranged; the second was, that the artists here—to whom however Herr Ries made an honourable exception—did nothing whatever for us, and especially Kalkbrenner deserves to be mentioned; but, as you know, the good cause cannot be suppressed for long, and the victory is all the more glorious. On the 21st of June we gave our first concert (a second we could not manage, as already too many concerts were arranged), to which I invited Messrs. Clementi, Cramer, Ries, Kalkbrenner, who duly appeared,

besides them the first artists of London; and we made—although my boy was little known, and on the same evening another concert and a benefit performance at a theatre for one of the first Italian lady singers took place, and lastly the expenses were enormous—for all that a clear profit of £90, which amounts to about 720 florins in Austrian money. The consequences of this concert were not only important for the fame of Franzi, but also as regards our pecuniary affairs, because we were soon over head and ears in work, and we gained by mere soirées (5 guineas for a soirée, sometimes more, and at the French ambassador's alone, £20), together £172, about 1,376 florins in Austrian money. The day before yesterday we had the high honour to be presented to his Majesty the king, which took place at his summer palace at Windsor. It was at a soirée arranged by but a few ladies and gentlemen; only Franzi played, and for over two hours. First he played the variations in E flat, by you, which pleased everybody; immediately at the introduction his Majesty was pleased to say, "In all my life I have never heard the like." At the close the highest praise was expressed on all sides. Then his Majesty was pleased to give the minuet from *Don Giovanni* as a theme to be extemporised in a fantasia, and his working it out caused the highest degree of surprise from all sides; and his Majesty was pleased to repeat several times in English, German, and French, "Never in my life have I heard the like; this boy surpasses Moscheles, Cramer, Kalkbrenner, and all the rest of the great piano-players, not only in execution and rendering, but also in the wealth of ideas and the way of carrying them out." (You must know that his Majesty himself is musical, and a great admirer of music.) On this occasion also Prince Paul Esterhazy was present, and heard Franzi for the first time; the rest you can guess. We stayed over-night at Windsor; early on the following day, his Majesty was pleased to express again his highest and most complete satisfaction through a chamberlain, and present us with a cheque for £50. We then went to see all the sights of Windsor, which surpass all expectations in every respect; and I do not dare to give a description of them; it would be labour in vain; such things one must see with one's own eyes. But I cannot part from Windsor without mentioning that we found in his Majesty the greatest, most kind, and affable sovereign, and real connoisseur of music. It is impossible to describe the hearty kindness with which his highness was pleased to address us, and I can candidly assure you that the whole gain in England is only a trifle to me compared with this high grace and distinction; and I and my son find ourselves quite happy. I had the intention to return to-morrow to Paris, but I could not avoid an invitation made a long time ago to go to Manchester. We shall, therefore, go there to-morrow, and Franzi will play on the 2nd and 4th of August at the theatre, for which we shall receive £100; when we return from there we go directly to Paris, where we shall stay next year up to the middle of March, and then go again to London, where we have prepared a splendid future.

Something I must tell you of the London artists. My expectations, which I had before I became personally acquainted with them, were not at all realised, and I found them partly like good preachers, who preach morals to others, but—I will be concise, and say, jealousy and envy! We are glad to come back again to Paris, where the prospect of returning next year to London will again be pleasant. At present nothing is to be done here, everybody being in the country. And now, my dear Herr von Czerny, I come again to the point to ask you, have you thought of undertaking the journey

to Paris? As a matter of course you would then also join us in the journey to London. In London you would do a fine business; Franzi has played in all societies your works, and particularly before the royal princesses, with great success; your *Polonaise* has even been reprinted here, because he played it first before the royal princesses, and on the title-page appears, besides the rest, "played before the royal princesses by young Liszt." The work found a ready sale. If you would accept lessons we should not be in want of connections, and I must tell you that I was tormented without pity to let my son give lessons; people were ready to pay me more than to all others, but I refused it firmly, and always answered, "My son is in want of instruction himself." Mr. Ries has left London for ever, to live with his father near Bonn, in the country. A guinea is paid for a lesson, and, although the greatest masters live here, but seldom one finds a well-instructed pupil, such as you meet with often in Paris. Piano-playing is still almost in infancy, although the nation, particularly ladies, love music enthusiastically, and in every house are instruments and music to be found in profusion. Besides, you find in London what is not to be seen anywhere else—wealth, order, cleanliness, treasures of pictures, books, &c., in every house. A trip on the Thames surpasses everything; there you can see the wealth England possesses through the water. Whether you see a village, a large or a small town, everywhere you meet wealth, cleanliness, and order. Who has not seen England has not seen the greatest treasure of the world. The people are very obliging, and the country resembles a real paradise. It is not cheap to live here, but money is plentiful. I must tell you still what the expenses are usually for a concert:—A room costs 30 guineas, the orchestra 35 guineas, printer 5 guineas, newspapers 26 guineas, tickets 9 guineas and a half, together 109 guineas and a half, and which amounts to about 916 florins in Austrian money. You know what we realised by our concert, and you will perceive that the expenses amount to more than what was left to us; and for all that there are daily concerts in abundance. The young Aspull, of whom I read already in Paris extraordinary things (George Aspull, at that time eight years old, showed an immense talent for music; nevertheless Liszt's prediction became true—he has disappeared!), gave his second concert for this season; he played your concerto arranged for the pianoforte. In his playing I found nothing from all I had read; even the applause was very moderate. Later Aspull paid us a visit, and played small variations to us, from which I came to the conclusion that the boy possesses much talent, but is wrongly led, and if he remains in the same hands is never likely to become great. I pity him much, because he is an amiable boy, and very well behaved, though a little shy. Franzi plays and scribbles with a will. His play may meet your approval; he plays clearly and with expression, and his mechanism is developed to a high degree. I continue to let him play scales and studies, with the use of a metronome, and do not part with your principles, the success proving to me that they are the best. In extemporising he has brought it to a degree astonishing for his age. Of compositions he has already finished two *rondo di bravura*, which they would like to buy here, but I do not part with them; one rondo, one fantasia; variations on several themes, an amusement, or rather, quodlibet, on different themes by Rossini and Spontini, which he played with great success before his Majesty. His principal work is, however, a French opera, *Don Sanche, ou le Château d'Amour*. This subject was written on purpose for him; with exception of the recitatives, he has composed everything here, and having

in several societies sung part of it, it became known also to his Majesty, and he was asked to produce something from it, and met with the greatest applause. I am rather curious what the result will be when he has finished the whole. One thing is certain, that the opera is to be performed in Paris at the great Opera-house; however, you shall have full particulars in due time. I have the desire to write still a great deal to you, but unfortunately there is no more room. We send our hearty greetings and kisses to you and your dear parents, and esteem ourselves favoured to be able to say that we are,—Yours, &c.,

LISZT.

For the music you sent, our best thanks; from Paris I shall write more about them. I beg you to let us hear from you as soon as possible, and direct to Paris, Adam Liszt, Rue du Mail, No. 13, and 21, chez Messrs. Erard, Facteurs de Pianos et de Harpes.

FLY-LEAVES FROM THE PORTFOLIO OF AN OLD SCHOOLMASTER.

(Continued from page 144.)

III. ON DRAWING-ROOM MUSIC (continued).

IF we follow the course of pianoforte works, we shall find that after Schubert less and less sonatas were written. It is perhaps worth while to examine what may be the reasons for this gradual shortening of the musical forms. It may be partly accounted for by the more general use of the pianoforte. Vienna possessed at the time of Beethoven and Schubert about four good piano-makers. Cottage pianos were at the time not used, scarcely invented; square pianos were always treated with contempt by the Viennese public. About 1830 the number of piano manufacturers increased greatly, not only in Vienna, but also in Paris; by the greater competition the instruments became cheaper, and a greater part of the public took to buying them. Formerly, a papa granted a grand piano only when his daughter or son showed real and great talent for music; later, the less-endowed children received also instruments; it became a fashion to have a piano in the house. By this more general use it was quite natural that people with but an indifferent taste took to piano-playing. Such people rarely took pleasure in playing a sonata of four movements, "it being not amusing." The heroes of the variations and *mélanges*, Abbé Gelinek, Carl Czerny, Henry Herz, Hünten, &c., appeared. There was an enormous demand for their works. Every opera produced in Paris or Vienna brought two or three dozen fantasias or *divertissements*. But even before this deluge of "fantasias without fantasy, and *divertissements* without diversion" broke in upon the musical public, there were already indications of the programme music. The effect which Daniel Steibelt produced with his battle-pieces, like "Le Combat Naval" (Op. 41), "La Bataille de Gemappe et de Neerwinde," "The Destruction of Moscow," and of his well-known "Orage, précédé d'un Rondeau pastoral," was enormous. The descriptive pieces were the fashion, and many composers followed Daniel Steibelt's example. It was quite natural that the public demanded such amusements also from the orchestra. Our young people are perhaps not aware that the old Vienna pianoforte had sometimes six, in some instances also seven pedals: one pedal was a little bell, a second a triangle, a third was the "pedale di Fagotto" (merely a cardboard lined with silk), a fourth was the "gran cassa" or big drum—the two last were our present pedals. All these effects could be multiplied in the orchestra. In addition, Vienna possessed an institu-

tion of garden concerts, which have only lately been imitated in Berlin, Paris, and other large capitals. The Volksgarten, the Augarten, and other public places for amusement in Vienna demanded a lighter kind of music. Even before the time of Strauss and Lanner, Vienna had orchestras in the Apollo Saal, in the Hôtel zur Birne, &c. &c.; and we find that Mozart, Hummel, and Beethoven composed waltzes for these places. Fantasias, potpourris, and *mélanges* were played by the full band, and were found more practical and more suitable for the kind of amusement going on in these favourite places of *réunion* than symphonies or overtures. When the really excellent dance music of Lanner and Strauss appeared, it met with such universal approval that the former longer pieces of programme music had to give way to the enticing and almost irresistible strains of the two favourite Viennese waltz composers. But the programme music was not to be forgotten; it was to be carried out by eminent composers, and they reaped great success by their excellent works, and enriched the literature of our orchestral music.

It will be admitted that the symphony is for the orchestra what the sonata is for the piano. It has been shown that our best authors favoured smaller forms for the piano; therefore it is not astonishing that they would try the same process also with the orchestra. The overture took the place of the fantasia; and so it may be accounted for that the drawing-room music influenced orchestral music. Mendelssohn's beautiful overtures, "Calm Sea and Prosperous Voyage," "The Hebrides," "The Fair Melusina," are, at least to our mind, fantasias for the orchestra; in the same manner are Gade's fine overtures, "Nachklänge aus Ossian," and "Im Hochland" fantasias. The form of the former overture is extended, the subjects more important, and worked out in greater length. But, above all, these fine works possess a characteristic tone and colour hitherto unknown. The expression of the splendid opening of "Calm Sea and Prosperous Voyage" finds only a parallel in the opening of Beethoven's fourth symphony in B flat; on the other hand, the colour of the "Hebrides" is quite unique in its way. It is very interesting to observe how in our musical art the noblest productions emanate from the most unpretending, sometimes even vulgar form. Bach and Handel have made the "Jigg" a splendid form; the sarabande, allemande, courante, gavotte, and *bourrée* have been perfected; Haydn and Mozart took the "Hoper" and "Deutscher" into their symphonies, and transformed them in their delicious minuets; Weber worked out the valse in his splendid "Invitation à la Valse"; Chopin did the same; and it may be said that to the fantasia of the pianoforte, as introduced by Mozart and Beethoven, we owe this new attribute of orchestral music, the programme overtures of Mendelssohn. To some persons this conclusion may seem very far-fetched, but on close examination it may be found that it contains some grains of truth. In the most recent times we find another *renaissance* in the sphere of orchestral music—namely, the adoption of the "suite." Franz Lachner, H. Esser, J. Raff, and others have written very effective suites, and have in so far improved upon the original form by setting the different movements in different keys, thus avoiding a certain monotony. The "suite" offers to a composer manifold opportunities to excel—he may show his science, his power of inventing a good melody; it allows the introduction of variations, it admits of the use of the modern dances, as mazurka, polonaise, tarentella—in short, it is to be wondered that a form so capable of being utilised in different respects was not sooner used. True, it is but a renovation, as we possess in the *concerti grossi* of Handel, and in the

orchestral suites of Bach, already examples of such a style. By the application of the whole splendid apparatus a modern orchestra offers, *new* effects were invented, so as to obliterate in some degree the older suite of Handel and Bach; besides, the *concerti grossi* or suites of Handel were almost forgotten, and only now they are by the Handel Society of Germany brought again to light. Bach's beautiful suite in D, although better known, is yet but seldom played, and is not very popular. For these reasons the renovation of the suite by Lachner, Esser, and others is welcome, and produced a deserved effect.

Before leaving the subject of Drawing-room Music, it might not be quite uninteresting to examine somewhat more closely the older French and Italian authors, and to follow up in a chronological order the style of lighter pieces from the eighteenth century till our present day. Such observations may be left for next Number.

(To be continued.)

MENDELSSOHN'S UNPUBLISHED SYMPHONIES.

From the Programmes of the Crystal Palace Saturday Concerts.)

THE MS. unpublished symphonies of Mendelssohn are twelve in number, and were composed between the years 1820 and 1823. To appreciate these dates we must remember that Mendelssohn attained his eleventh year on the 3rd of February, 1820, and his fourteenth on the 3rd of February, 1823. It will be interesting to musicians and to many amateurs, to have a few particulars regarding these very curious and remarkable compositions of so young a composer.

No. 1 is in three movements:—

1. No tempo—marked C major.
2. No tempo—A major.
3. *Allegro*—C major.

It is written for the usual stringed quartett, though with frequent independent solo parts for the cello in the middle movement.

No. 2, also in three movements:—

1. *Allegro*—D major.
2. *Andante dolce*—B minor.
3. *Allegro vivace*—D major.

For quartett as before.

No. 3, also in three movements:—

1. *Allegro di molto*—E minor.
2. *Andante*—G major.
3. *Allegro*—E minor.

For quartett as before.

None of the above three symphonies have any date to them.

No. 4 is again in three movements:—

1. *Allegro*—C minor, with an introduction *grave*, added as an after-thought at the end of the *allegro*.
2. *Andante dolce*—C major.
3. *Allegro vivace*—C minor.

For quartett throughout.

To No. 4 a date is prefixed—5th September, 1821.

No. 5, in three movements:—

1. *Allegro vivace*—B flat.
2. *Andante*—E flat.
3. *Presto*—B flat.

For quartett.

Dated at commencement 15th September, 1821.

No. 6, in three movements:—

1. *Allegro*—E flat.
2. *Menuetto*—E flat with a trio, the first in B major, the second in E flat.
3. *Prestissimo*—E flat.

For quartett.

A slow movement has been begun before the minuet, in G minor 2-4, but discontinued at the 7th bar.

No. 7 is in four movements:—

1. *Allegro* in D minor.
2. *Andante*—D major.
3. *Menuetto*—D minor.
4. *Allegro molto*—D minor.

For quartett, and not dated.

No. 8, in four movements:—

1. *Allegro* in D major; with introduction *adagio e grave* in D minor. This movement for quartett, begun 6th November, 1822; finished 10th November.
2. *Adagio*—B minor, for 3 violas and bass.
3. *Menuetto*—D major, with trio *presto* in D minor or F major. For quartett.
4. *Allegro molto*, ending *più presto*—D major. For quartett, but with independent part for cello in last half of movement.

Dated at end 27th November, 1822.

No. 9, in four movements. This is No. 8 re-scored for full orchestra (without trombones):—

1. *Adagio: allegro*. Begun 30th November, 1822; ended 21st December, 1822.
2. *Adagio*—scored for 2 bassoons, 1 horn, 3 violas (all solo), and basses.

Dated at end 21st February, 1823.

3. *Menuetto and trio—allegro molto*. The trio is entirely different from that of No. 8.
4. *Allegro molto*—both these movements for full orchestra.

No. 10 is in four movements:—

1. *Grave* in C minor and *allegro moderato* C in major—for 2 violins, 2 violas, and bass. 28th February, 1823.
2. *Poco adagio* in E major—for 4 violins with episode for 2 violas, cello, and bass, and conclusion for all eight instruments.
3. *Scherzo* in C major for 2 violins, 2 violas, and bass, with trio *più lento*, on a Schweizerlied, for the same instruments, with cello added.
4. *Allegro moderato*, C minor, ending *presto*—for quintett like the opening movement. 12th March, 1823.

No. 11. This, like Schubert's No. 8 in the same key, is unfinished, but (also like that) the fragment is a masterly one. It consists of the first movement only—an *adagio* followed by an *allegro*, in B minor, for quintett, as in No. 10. It is dated at beginning 13th May, 1823, and at end 18th May, 1823, "Ersten Pfingstfeiertag"—the first day of the Whitsun holidays.

No. 12 is in five movements:—

1. *Adagio* in F major and *allegro* in F minor, interrupted near the close by the *adagio come prima*. For quintett. Begun on 14th June, 1823.
2. Is a *Scherzo comodo* in D minor, on a Swiss tune, as in No. 10. This is for quintett as before, but with triangles, cymbals, and drums added for the last 54 bars.—The Swiss tunes in this and No. 10 are doubtless memorials of the tour in Switzerland which Devrient mentions as having been taken by the Mendelssohn family in 1822; after which, as Devrient also tells us, Felix was put into jackets and trousers, and had his hair cut short.
3. *Adagio* in E flat.

4. *Menuetto, allegro moderato*, in F minor, and trio in F major.
5. *Allegro molto*, F major.—12th July, 1823. The three last movements for quintett.

These are all the unpublished symphonies. No. 13 is that in C minor for full orchestra, usually called "No. 1." (though by its author "No. XIII."), and dated March 3rd and to March 31, 1824, the autograph of which is in the library of the Philharmonic Society.

The progress made by the composer during these thirteen works is unmistakable. The first seven are small in size and slight in construction, and limited to the string quartett. But with No. 8—that is to say, after the return from the Swiss tour already alluded to—a very marked development commences. The number and length of the movements increase; their form is varied; the nuances are greatly multiplied; from No. 10 the quintett takes the place of the quartett; besides which, experiments in scoring are tried, some of which must be very effective. The independent cello part—the germ of a very characteristic feature in Mendelssohn's maturer works—is conspicuous throughout. The practice of dating not only the works, but often the beginning and end of single movements, to which, like Schubert, he was much addicted, also dates from the Swiss tour. Nos. 10 and 12 are of the full dimensions of a modern symphony, and it is hard to say in what respect the latter is inferior to the C minor, ordinarily called "No. 1," except in the accident that it is scored for a quintett of strings instead of for the full orchestra.

It must not be supposed that these symphonies, and the numerous other works of Mendelssohn which remain in manuscript, were written for exercise only. He enjoyed the advantage seldom afforded to young composers, of having his works played as soon as they were written. It was the custom at the house of his father in Berlin to have a fortnightly orchestral concert on Sunday mornings, in a large saloon appropriated to the purpose; and it would appear that Felix's symphonies and other works were written for performance at these concerts. The nucleus of the orchestra was formed of professional players from the King's Band, with whom were associated other artists and amateurs of Berlin, as well as strangers who happened to be passing through; for the *Matinées* were famous, and the *entrées* to them was greatly in request. As a rule the pianoforte solos were played by Felix and his sister Fanny, but Moscheles, Hummel, Thalberg, and other artists of the highest eminence occasionally took part in them. Why the symphonies should in most cases have been written for strings only is not clear. The fact that the accompaniments to the manuscript concertos are also for quartett shows that that was the rule. A note to the slow movement in E of No. 10 would seem to imply that the strings were accompanied by the piano, but of this the writer knows nothing.

It is impossible to consider the long list of symphonies given above—itsself but a portion of a much longer catalogue of works all composed by a boy under the age of fifteen—without being greatly struck. In two respects—in the quantity he composed and the strict manner in which he consigned so many of his compositions to oblivion—Mendelssohn's early life would appear to be paralleled only by that of Mozart; and a very instructive comparison might be drawn between these two great composers, who, with many dissimilarities, had many points in common; who had both remarkable fathers; who both began serious composition in the nursery; who were both as famous for their playing as for their composition, and as much beloved for their personal qualities as for their music; who both travelled to Paris and London early in

life; and, alas! both wore out their slender frames by over-exertion and excitement, and died before reaching the prime of life.

Mozart is one of the ancients, but Mendelssohn is of our own time—one of ourselves. There are probably a dozen people in this very room to-day* who knew him personally; who can still recall the singular fascination of his voice and face, and charming ways, and who have thrilled under his inspired playing. His brother was here only a few weeks ago. It fills one with a kind of wild impatience to think that but for some trivial, possibly avoidable, circumstance, he might have lived to the age of Spöhr or Auber, and have been still alive—still visiting England year after year, with fresh symphonies, fresh oratorios, fresh concertos; bringing out the opera that he longed so ardently to write; directing our choicest concerts; writing the most delightful letters; welcoming everything that was good and noble and true; banishing everything that was mean or petty or vulgar; and spreading the charm and blessing of his presence wherever he went.

This is gone, and it is idle to regret what cannot return. But much remains. If any man ever left a faithful image of himself in his works it is Mendelssohn. These remain, both letters and music. The letters can be read over and over, the music can be played and listened to better and better every time; and when those youthful works which laid the solid foundation of his greatness shall be rendered as accessible as those of other eminent composers have been, and as there is good reason to hope those of Mendelssohn will shortly be, everything will have been done for his memory that can be desired by his fondest admirers. So, at last, we may be able to understand—as far as any external aids can help us—the secret of that beautiful nature, at once brilliant and deep, clever and good, refined and manly, which is represented to us by the name of

FELIX MENDELSSOHN-BARTHOLDY.

"Whatsoever things are true, whatsoever things are honest, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report—if there be any virtue, and if there be any praise, think on these things." G.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, November, 1871.

OUR concert season is in full swing, and after the long rest of summer we revel now in numerous musical enjoyments. The best and most perfect performances are offered, as usual, by the Gewandhaus. In the last four weeks we heard these in the second, third, fourth, fifth, and sixth of the Subscription Concerts: the E flat major symphony by Mozart, Eroica by Beethoven, the charming little B flat major symphony (No. 4) by Gade, Schumann's third symphony in E flat, a new symphony by J. J. Abert, Capellmeister at Stuttgart, the overtures to *Masaniello* (in remembrance of the deceased Auber), to *Leonore* (No. 3) by Beethoven, to *Midsummer Night's Dream* by Mendelssohn, to *Medea* by Bargiel, two marches by Joseph Joachim, and a scherzo by Goldmark.

All these works were rendered under the direction of Reinecke in a most perfect manner, and orchestra performances like the rendering of the Eroica Symphony, and *Midsummer Night's Dream* overture, may certainly

* These lines were written for the Mendelssohn Anniversary Concert of November 4th.

be named as the finest and most perfect which, even in the Gewandhaus, have been brought to a hearing. Much as we were delighted by the performance of all the works named, we cannot conceal that in the new compositions we find no valuable enrichment of our concert repertoire.

*Nicht alles haben die Götter Einem gegeben.** This expression of Homer came involuntarily to our mind after we had listened, in the second concert, to two truly common-place sounding marches by Joachim, to which higher impulse is wanting, and which in the instrumentation and combination are never elevated above the standard of middling compositions. Of more interest was the scherzo by Goldmarck, in the fourth concert, which offered many piquant points, but for all that was not capable of making a real impression.

The new symphony by Abert, compared with former works of the composer, cannot be called an advance. On the contrary, the want of real invention of Abert shows itself even more than formerly. But, on the other hand, the working-out and instrumentation is everywhere masterly. It is really astonishing with what truly logical adroitness Herr Abert works out a whole long movement of a symphony (which takes nearly twelve minutes in playing) from two poor, miserable, almost meaningless subjects, and with what cleverness the author produces a well-sounding, well-organised composition, which has only the one fault (unfortunately a great one) of presenting itself to us only as the result of cool reflection, and for this reason must be ineffective. Only at one single passage in the whole work, in the principal movement of the scherzo, the reviving breath of imagination showed itself, and awakened hopes, which, unfortunately in the following trio are again destroyed.

The solo performances at the above-named concerts were presented by Madame Clara Schumann on four evenings. She played the C minor concerto by Beethoven, and the piano concerto of her husband, besides solo pieces by Schubert, Schumann, and a gavotte by Gluck, arranged for piano by Johannes Brahms, at the third and fourth Subscription Concerts. Further, on the first evening for chamber music she played with David and Hegar the C minor trio by Mendelssohn, and the pianoforte sonata in A minor by Franz Schubert. The last-named work, it is true, does not count among the best of the genial master's, but deserves, at all events, more regard from our concert pianists than has been bestowed on it hitherto. At a concert given by Madame Schumann and Madame Joachim at the Gewandhaus, on the 23rd of October, we heard the G minor sonata, Op. 22, by Robert Schumann, prelude (B minor) by Bach, variations (Op. 82) by Mendelssohn, B major nocturno and B flat minor scherzo by Chopin, and finally with Fräulein Louise Haufler as co-performer, Nos. 1, 3, 5, 7, 6 from the Hungarian dances for piano duet by Johannes Brahms. For all these performances of Madame Schumann, we only express our warmest thanks and undivided acknowledgment.

At the second concert, a young, much-gifted violoncellist, Herr Ernst Demunk, from Weimar, played an adagio and allegro, announced on the programme as Haydn's, but which surely can only be the production of one of the pupils of the famous master, which has been fathered on him. It can hardly be supposed that this composition might be the work of a weak hour of Haydn's, because nowhere does a particle of Haydn's spirit show itself.

Herr Concertmeister Lauterbach, from Dresden, delighted us through the performance of Mendelssohn's violin concerto. But the most interesting solo perform-

ance was a concerto for two violins obligato (Herrn Concertmeister David and Roentgen), violoncello obligato (Herr Hegar), and string-band by G. F. Händel. David has lately added to this work a most genial cadence, and it will doubtless be published here shortly, provided by him with marks for bowing and performance.

Besides our resident lady-singers, Pescka-Leutner and Mahlknecht, who sang arias by Beethoven and Mozart, and songs by Schubert, Schumann, Richard Wagner, and Lassen, we heard also a singer of truly artistic endowment—Madame Amalie Joachim, the beautiful and amiable wife of the famous violinist. Her chaste, sensible, and impressive manner of singing, as well as the undeniable advantage of an intonation always pure as gold, correct pronunciation of the words, and perfect certainty of mechanism, have always made this lady the declared favourite of our public, and, as far as she is concerned, critics may quite lay aside their pens. Of the many-sidedness of her talent, the selection of the songs rendered by her during the three evenings give the best proof. Madame Joachim sang recitative and aria ("Herr unsre Herzen halten dir dein Wort") from the Whitsuntide Cantata by J. S. Bach, Aria ("Ah perfido") by Beethoven, aria from *Jephtha* by Handel, and songs by Schubert, Schumann, and Mendelssohn.

Also Herr Ullmann has paid us a visit with his artistes, and given a concert here which, besides much that was good, brought also some truly eminent performances to light. Of much interest it was to us to become acquainted with the excellent representative of Paganini's school at this concert—Herr Sivori. Equally were we delighted with the famous harpist, Herr Carl Oberthür, Madame Marie Monbelli, and Friedrich Grützmacher; whilst the Florentine Quartett, in playing together with Fräulein Mehlig (quintett by Schumann), fell far short of their excellent performances known from former times. Highly displeased were we with the combination of the programme, in which with the noblest pearls of our musical literature, meaningless, insignificant productions of the day were confusedly thrown together.

Our theatre has brought forward a new opera, *Gudrun*, by Aug. Reissmann, which has been laid aside after two performances. Nothing struck us but the *naïveté* of the author.

Also in the other towns of Germany, with the month of November the concert season has come to full bloom, but we do not know up till now of any particularly distinguished performances or new appearances.

A very praiseworthy work is the collection of lectures delivered last year by Professor Ernst Naumann, at the Victoria Lyceum, at Berlin, which has appeared now under the title, "*Deutsche Tondichter von Sebastian Bach bis auf die Gegenwart*," published by Robert Oppenheim. Clear and impartial criticism, just appreciation of living masters, and profound knowledge of old heroes are unmistakable advantages of this important work, to which we wish a very wide circulation.

[* * Our Vienna correspondent unfortunately still continues too ill to write his usual letter.—ED. M. M. R.]

Reviews.

Carl Maria von Weber in seinen Werken. Chronologisch-thematisches Verzeichniss seiner Sämmtlichen Compositionen. Von F. W. JÄHNS. (Carl Maria Von Weber in his Works. Chronological Thematic Catalogue of his Complete Compositions. By F. W. JÄHNS). Berlin: Schlesinger.

WEBER is one of those composers whose fame in this country rests

* "Not all have the gods given to one."

upon a very small fraction of his works. When we have named the *Freischütz*, *Oberon*, a few of his overtures, his Concertstück, and some of his piano pieces—we should perhaps add the Mass in G—we have enumerated all of his music which may be said to be commonly known here. Except a few connoisseurs, who know anything (beyond the overture) of *Euryanthe*, a work second only to the *Freischütz*? Who knows anything of two of his most characteristic compositions—the fine *Jubel-Cantata* and the *Kampf und Sieg*? And his one hundred songs with piano accompaniment—how many of our readers will become aware of their existence for the first time on reading this notice?

The explanation may probably be found in the fact that has frequently been noticed by critics, that Weber is essentially a German composer. That he was endowed with great originality none can dispute; there was especially a certain romantic tinge about his mind which coloured all his music. He was intensely dramatic; this is seen even in his instrumental works, such as the well-known Concertstück, which might be described as a scene from an opera without words. Benedict has preserved for us Weber's own description of the intention of this work; and Herr Jühns's book gives us a similar programme, from the lips of the composer's widow, of the "Invitation to the Waltz." But, with all his genius, Weber was not cosmopolitan, like Mozart or Beethoven; and his music, as a whole, appeals to fewer sympathies than those of the masters we have just named. Still his works will always be interesting to the musician, and Herr Jühns has furnished a most valuable addition to musical literature in the very complete and elaborate catalogue now before us.

The book is both in form and arrangement modelled after Köchel's Catalogue of Mozart's Works; but it is even more complete, the notices of the works being fuller, in many cases indeed almost exhaustive. To take one instance: the account of the *Freischütz* occupies thirty closely-printed pages of large octavo; and we cannot give our readers a better idea of the general scope of the book than by briefly describing this article. We find first the date of the composition; then the themes of each movement of the opera; after which there is a minute description of the autograph. To this succeeds a list of all the various editions of the work, from the full score of the whole opera, down to the arrangement of the overture for one flute! This list fills three pages of small type, and must have involved in its preparation an almost incalculable amount of labour. We next find an elaborate criticism of the work, the history of the libretto, the history of the music, an account of all the first performances of importance throughout the world, a list of the various translations of the text into other languages, and finally eight pages of miscellaneous information. The notices of *Euryanthe* and *Oberon* are scarcely less elaborate, and occupy twenty-five pages each. Of course the smaller works are not treated at such length; and the completeness of the catalogue will be imagined when we say that it occupies nearly 500 large pages.

The total number of Weber's compositions here enumerated, including unpublished compositions, is 309. Among these there are two masses, nine cantatas, seven operas and large dramatic works, about thirty smaller pieces for the theatre, including songs, &c., introduced into the works of other composers, between twenty and thirty part-songs, and about 200 songs. In instrumental music we find two symphonies, three concert-overtures, fourteen concertos and other works written for a solo instrument with orchestral accompaniment, and numerous pieces for the piano, with and without another instrument. It is curious, and perhaps not without significance, as illustrating the peculiar character of Weber's genius, that while his overtures rank among his noblest inspirations, his two symphonies should be very second-rate, and that of one form of composition in which nearly all great composers have excelled, we do not meet with a single example. We refer to the string quartet.

An appendix to the catalogue furnishes a list of Weber's unfinished compositions, of those that are lost—between seventy and eighty in all, and mostly unimportant—and, lastly, of those that are doubtful and spurious. Two carefully prepared indexes render reference to the entire work very easy; and eight pages of facsimile show the composer's handwriting throughout his lifetime. We find various specimens, commencing with the earliest preserved, written at the age of six, and concluding with the address of a letter written only three days before his death. Then in music we have a facsimile from the score of his opera, *Das Waldmädchen* (the oldest existing manuscript of his), and fragments from all his principal works, the latest given being from the last air written for *Oberon*. Many of these things are of course interesting merely as curiosities; but we mention them as characteristic illustrations of the intense thoroughness and earnestness of purpose which pervades the whole book. As an instance of that minute elaboration of detail, and plodding hard work, in which the Germans stand alone, Herr Jühns's book will compare with any similar compilation; indeed we know of scarcely one to equal it. We must not omit to say that the introduction contains, among other things, an interesting disquisition on the genius of Weber, part of

which, should our space permit, we hope at some future time to present to the attention of our readers.

Fifty-eight English Songs, by Composers chiefly of the 17th and 18th Centuries. Selected and Arranged, with Pianoforte Accompaniments, by JOHN HULLAH. London: Augener & Co.

This collection of our national music is one of unusual interest, as it includes many songs which, though now comparatively unknown, enjoyed in their day a great and deserved popularity. Being arranged, as far as practicable, in chronological order, they enable the student to trace the gradual development of musical art in this country through a period of nearly two hundred years. The first song in the book (Henry Lawes's "While I listen to thy voice") bears the date 1653, and the last (Bishop's "Should he upbraid") was produced in 1821; and nearly, if not quite all the English composers of any eminence who lived between these dates, are here represented by at least one, and frequently several specimens of their talent. We find six pieces by Henry Purcell; seven by Dr. Arne, among which is the exquisite "Water parted from the sea," from *Artaxerxes*—one of the few pieces which Charles Lamb, in the "Essays of Elia," while confessing himself not gifted with much musical feeling, says, "never failed to move him strangely;" four of Dibdin's sea-songs, among them, "Did ye not hear of a jolly young waterman" and "Tom Bowling;" two by Jackson of Exeter; seven by Stephen Storace; three by William Shield; and three by Sir Henry Bishop. Besides these we find such old favourites as "Drink to me only," "Barbara Allen," "Wapping Old Stairs," "Oh, Nanny, wilt thou gang with me," "The Lass of Richmond Hill," and many others. It will thus be seen that the collection is a particularly rich one; and its value is not a little enhanced by the interesting historical preface by the editor, in which a short notice of the various writers whose compositions are found in the volume is given. The work is engraved and printed in the same elegant and beautiful style as the well-known series of octavo classics issued by Messrs. Augener and Co., and we may safely predict for it a wide popularity.

Mandel's System of Music. In Five Parts. London: Boosey & Co.

HERR MANDEL, as some of our readers will probably be aware, is the resident professor at Kneller Hall; and in a letter to the Duke of Cambridge, asking for permission to dedicate the work to him, the author explains that his object in compiling it has been to furnish "a practical and theoretical course of instruction, intended especially for the future bandmasters and bandsmen of the British army." For this purpose it seems well adapted. The first part of the system is devoted to an explanation of the "First Principles of Music." These are explained with great clearness; the writer is occasionally somewhat diffuse, but as the book is intended for self-instruction, too many explanations are certainly preferable to too few. Part 2 is entitled "Practical Hints," and contains information on the compass of voices and instruments, on transposition, intervals, time, and the different ways of beating time, and the construction of a score. Parts 3 and 4 treat of "Harmony," while the fifth part is on "The Theory and Practice of Inventing a Melody;" in other words, the composition of simple music. Here the student will find full details as to the construction of marches, quadrilles, waltzes, and other forms of music commonly played by a military band. Were the work intended as a complete manual of composition for the general student, we should be forced to pronounce it deficient in several respects; but it contains much valuable information clearly expressed; and by the class for whom it is intended it will doubtless be found very useful.

Twelve Piano Duets for Players of all Ages. By ROBERT SCHUMANN. Op. 85. Edited by E. PAUER. London: Augener & Co.

These charming and most characteristic productions of Schumann's genius were composed in the year 1849, at about the same time as a large portion of his music to Goethe's *Faust*. The original edition bears the inscription, "Für kleine und grosse Kinder" (for great and small children), and the work may thus be considered a continuation of his well-known "Album for Young People." The entire collection makes less demands on the players than most of Schumann's music; and though the twelve numbers are by no means equal in merit, there is not one which is not full of interest, and will not well repay study. One of the most beautiful of the series is the "Abendlied" (No. 12), probably the best known of all. It is full of that dreamy romance which is so characteristic of its composer at the best, and which reminds one of Milton's "Linked sweetness long drawn out." Not less exquisite, in an entirely different style, is No. 9 ("Am Springbrunnen") with its delightful passages of syncopation, and the episode in B flat, in striking contrast, and yet in charming keeping, with the character of the principal subject. The three marches (Nos.

1, 5, and 7) are all good in different ways—the "Kroatenmarsch," No. 5, being especially remarkable both for its rhythm, and for the peculiar turns of the melody. All pianists who have an opportunity of duet-playing should make themselves acquainted with this interesting work.

The Temple Tune Book. Division I. Old English Tunes to about 1750. Edited by EDWARD J. HOPKINS. London: Metzler & Co.

THE number of new tune-books which are constantly being published is so great, and many of them possess so little to distinguish them from others, that they in general require but a very brief notice. The work now before us, however, has special claims on our attention. The "Temple Tune Book" is to consist of three divisions—the second and third (which are not yet published) comprising foreign and modern English tunes respectively. Of the part already issued we are happy to be able to speak in terms of praise. It contains 164 tunes by various composers, many of them being entirely new to us. The old English tunes—"Psalter" tunes as they are sometimes called—are often reproached with a certain amount of stiffness and monotony. There is a prevalent impression that they are almost confined to the three metres known as long, common, and short. An inspection of this book will soon remove this erroneous idea, as there are here nearly fifty different varieties of metre. The harmonising of the tunes is simple, musicianly, and thoroughly congregational. We must not omit to mention that they are printed in "short score," the cost of the work being thus materially diminished. A valuable and novel feature of the book is the thematic and historical index which is prefixed to it—the first line of the melody being given in full, and an account appended of the source from whence each tune is derived. Should the promise of Part 1 be fulfilled in Parts 2 and 3, Mr. Hopkins will have made a valuable addition to our collections of Psalmody. We shall await with interest the appearance of the rest of the work.

Zwei Scherzi, für Piano-forte, von FRANZ SCHUBERT (Wien: J. P. Gotthard), are two more of the posthumous works of this apparently exhaustless composer. They are both interesting, but neither will add anything to their author's reputation. Of the two, we prefer the second, the trio of which, with its charming five-bar rhythm, Schubert subsequently transferred to his great sonata in E flat.

Andante Grazioso, composed for the opening of the great organ in the Albert Hall, by EDWARD J. HOPKINS (London: Metzler & Co.), is a very well-written and thoroughly pleasing movement. It requires a large instrument to do it full justice, and (as may be inferred from its being composed for Mr. Best) is not particularly easy to play well; but it is worth the trouble of practising, and deserves the attention of organists.

Happy Thoughts, Two short Pieces for the Piano, by F. E. GLADSTONE (London: Augener & Co.), are two musicianly little pieces, each in the form of a scherzo and trio. The first, in B minor, somewhat recalls the scherzo of Weber's first sonata. We think the few bars of introduction prefixed to each might have been omitted with advantage.

A Night in the Woods, for the Piano, by ALBERT W. BORST (Liverpool: Hime & Son), has no very special features.

The only thing to notice in *L'Etoile du Mer*, morceau for the piano, by MARIA ASHER (London: Weippert & Co.), is the silly mixture of French and English in the title.

The Albion Quadrilles, by CHARLES COOTE (London: Morley), and the *Rose of the Alps*, Waltz, by W. MEYER LUTZ (ditto), are both, as might be expected from the names of the composers, capital specimens of dance music.

A Te Deum, and various Choral Hymns, by J. TILLEARD (London: Novello, Ewer, & Co.), are correctly written, and good of their kind. The melodies are smooth and flowing, though not remarkable for novelty.

Students' Vocal Exercises for Daily Use, by BENNETT GILBERT (London: W. Czerny), are comprised on one sheet, which contains a large number of simple exercises, well arranged, the regular practice of which cannot fail to be beneficial.

Te Deum, by GEORGE H. WESTBURY (London: Novello, Ewer, & Co.), is a simple yet effective setting. By the judicious alternation of harmonised and unisonous passages for the choir, the latter being accompanied in full harmony on the organ, considerable variety is obtained. The registering of the organ is carefully marked.

Strike the Harp once more, Ballad, by RICHARD LIMPUS (London: W. Morley), is very pleasing in style, and likely, we think, to be a favourite.

Happy Subjects. New National Song. Written and composed by J. T. WRIGHT (Glasgow: Paterson, Sons, & Co.). What can we say seriously of a song with such a refrain as—

"Happy, happy subjects, happy, happy they,
Who live in Queen Victoria's day!"

A Smile for every Tear, Romance for a Tenor voice, with obligato violin, viola, or violoncello, harmonium, and piano accompaniments, by BENNETT GILBERT (London: Schott & Co.), is a very elegant and pleasing song. The accompaniment, for three instruments, is both novel and effective; but the separate viola and violoncello parts need revision, as there are one or two chords at the end of each verse which it is simply impossible to play as written. The song is so good that this slip of the pen is worth correcting.

At the Spring, Song, by ARTHUR W. NICHOLSON (London: J. Williams), has the merit of containing definite ideas. There are one or two points about it that we do not altogether like; but there is a commendable avoidance of the common-place style of ballad.

MUSIC RECEIVED FOR REVIEW.

Allison, Horton. "Again the Woods with Songs are ringing." Song. (London: Weeber & Co.)

Avison, C. "The Voyage." Song. (London: Weeber & Co.)

Avison, C. "The Bridge." Song. (London: Weeber & Co.)

D'Alquen, Frank. "Cuckoo, cuckoo." Song. (London: Wood & Co.)

Jekyll, C. S. A Communion Service. London: Novello, Ewer, & Co.)

Laker, H. "The Blessing of the Children." Sacred Cantata. (London: The Tonic Sol-Fa Agency.)

Limpus, R. "Come, pretty Swallow." Ballad. (London: W. Morley.)

Linsley, G. "Wedding Chimes." Song. (London: W. Morley.)

Rowley, C. E. Short Offices for Chorists. (No publisher's name.)

Sutton, E. A. "Our God shall come." Anthem. (London: Novello, Ewer, & Co.)

Sutton, E. A. Three Offertory Sentences. London: Novello, Ewer, & Co.)

Concerts, &c.

CRYSTAL PALACE.

ON Saturday, Oct. 28th, the performances of Mendelssohn's works were suspended for once—not one work of that composer being included in the programme. A very interesting selection was provided, commencing with Schubert's bright and melodious overture to *Die Freunde von Salamanka*, a comic opera by the poet Mayerhofer, a friend of the musician, who supplied the words for many of his finest songs. The opera was written in the year 1815, Schubert being at that time eighteen years old; and the overture, which was first produced at the Crystal Palace two years since, is one of the many treasures for the unearthing of which the musical public has to thank the indefatigable and enthusiastic secretary, Mr. Grove. Schumann's overture, scherzo, and finale, which is in fact a symphony without a slow movement, was excellently played by the band. While containing many beauties—especially in the first movement—we cannot consider it one of its author's best works. The other instrumental pieces were Mr. Sullivan's clever incidental music to the Masque (should it not rather be termed "Masquerade?") in the *Merchant of Venice*; the entr'acte from Reinecke's *King Manfred*, which has been several times previously heard at these concerts, and is deservedly a favourite; and Beethoven's overture to *Lionora* (No. 2), a work of such beauty and grandeur that had not the third overture existed, one could hardly have imagined it capable of improvement. The comparison of the two versions is highly interesting to the musician, but we cannot now enter upon it. There was no instrumental soloist at this concert; the vocalists were Mme. Connenu and Signor Danielli.

The 4th of November being the anniversary of Mendelssohn's death, the entire programme on that afternoon was selected from his compositions. The concert opened with two manuscript movements from early and unpublished symphonies, the scores of which, by the kindness of the composer's family, had been lent to the directors of these concerts for this purpose. The first of the two pieces was the introduction and allegro from a symphony in D for full orchestra, bearing date Dec. 21st, 1822, and written consequently before Mendelssohn had reached his fourteenth year. Though showing but

few traces of his subsequent individuality, and clearly manifesting the influence of his predecessors, especially Mozart, the piece is a perfect marvel as the production of a mere child, whether as regards mastery of form or command of the orchestra. The other movement—an adagio for strings only, composed four months later—pleased us much less. Indeed, to tell the truth, we thought it, though undoubtedly clever, decidedly dry. The great symphony in A (the "Italian") was played to absolute perfection by the orchestra; the final *saltarello* being taken at a tremendous pace, and yet with the most wonderful precision and finish. Two movements from the quartett in F minor (not, we consider, by any means one of Mendelssohn's best) were played by all the strings of the orchestra, and the concert concluded with the splendid overture to *Athalie*. Mdm. Goddard gave a remarkable rendering of the well-known concerto in G minor, her superb playing of the finale being especially noteworthy. She also played an admirably chosen selection from the "Lieder ohne Worte," taking one from each of the eight books. How well they were played it is superfluous to say. Mr. Sims Reeves, who, fortunately for the frequenters of these concerts, very rarely disappoints them when announced to appear there, sang the air "Be thou faithful unto death," from *St. Paul*, the violoncello obligato being excellently played by Mr. Robert Reed, and two songs with piano accompaniment played by Mdm. Goddard; and Mdm. Blanche Cole sang the air "Jerusalem" from *St. Paul*, and the ballad "The flowers are ringing" from *the Son and Stranger*.

The concert of November the 11th opened with G. A. Macfarren's clever overture to *Romeo and Juliet*, which was performed for the first time at these concerts. The symphony was Beethoven's No. 2, in D—a work often performed, but ever welcome, and which is so well known that criticism would be superfluous. The solo instrumentalist on this occasion was Dr. Stainer, who in Mendelssohn's sixth organ sonata, and in Bach's prelude and fugue in C major, confirmed the high opinion of his abilities formed by those who had had the opportunity of hearing him previously at these concerts. Mendelssohn's sonata, the last in order both in publication and composition of the set of six, though less frequently played in public than its companions in F minor and A flat, is by no means inferior in merit to either. In the variations on the chorale "Vater unser," one is at a loss whether to admire more the beauty of the invention, or the skill of the treatment. The lovely andante which forms the finale of the sonata recalls in its opening phrase the well-known "O rest in the Lord" of *Elijah*. The bold experiment of concluding the work with a movement of a very tranquil character was one which Mendelssohn had already tried with no less success in his sonata in A. The vocalists were Mdlle. Colombo and Signor Foli, both well-known and thoroughly competent artists. A very good performance of Mendelssohn's overture to *Melusina* brought this interesting concert to a close.

The first piece in the concert of November 18th was an overture to *Endymion*, by Miss Alice Mary Smith. As the composer is, we believe, an amateur, we will only say about the piece that we think she may consider herself exceptionally fortunate to have had the chance of hearing her work played at these concerts. An overture in D, by Haydn, was performed for the first time in England. It is a small and comparatively trivial work, in form resembling the finales of many of the same composer's symphonies—very pleasing, but one that will add nothing to its author's reputation. The principal part of the concert was occupied by a capital performance of Mendelssohn's *Lobgesang*. The solo parts were sustained by Miss Sophie Löwe, Mdlle. Vinta, and Mr. Sims Reeves. The Crystal Palace Choir, as at the previous performance of the *Walpurgis Night*, showed a great improvement on previous seasons. The opening symphony was admirably played, but suffered from the substitution of cornets for the trumpets indicated in the score. As the latter instruments have been in constant use at recent concerts, the change was much to be regretted.

As the concert of the 25th took place just at the time of our going to press, we can only record the fact that the programme included Mozart's *Jupiter* symphony, Sir W. S. Bennett's overture to the *May Queen*, Mendelssohn's overture to *Ruy Blas*, and the same composer's second piano concerto in D minor, played by Mr. Charles Hallé.

MONDAY POPULAR CONCERTS.

THESE excellent performances were resumed for the present season at St. James's Hall, on the 13th ult. As the concerts which have already taken place have comprised only well-known works, rendered by equally well-known performers, it is needless to do more than briefly mention what has been done.

The opening concert included Schubert's quartett for strings in A minor, led by Mdm. Norman-Néruda, Beethoven's thirty-two variations on an original theme in C minor, very finely played by Mdm.

Goddard, Dussek's lovely sonata in B flat, by Mdm. Goddard and Norman-Néruda, the tuneful rondo of which was encored, and Mendelssohn's trio in C minor, in which the two ladies were joined by Signor Piatti. Mr. Sims Reeves was the vocalist, and Sir Julius Benedict the conductor.

At the second concert on the 20th, Mr. Charles Hallé was the pianist, and played Schubert's sonata in A minor (which seems to be a special favourite of his—and no wonder), and with Mdm. Norman-Néruda, the great piano and violin sonata, in A of Mozart. The pieces for strings were Mendelssohn's first quartett in E flat and Beethoven's serenade trio.

The pieces announced for the third concert (on the 27th) were Mozart's clarinet-quintett, Haydn's quartett in D minor, Op. 76, Schubert's fantasia sonata, Op. 78 (Mdm. Goddard), and Mozart's sonata in F for piano and violin. It will be seen from this short abstract that these admirable concerts fully maintain their character.

ORATORIO CONCERTS.

MR. BARNEY'S excellent choir commenced their fourth season of concerts on the 15th ult. The chorus has been considerably enlarged, and the performances this season take place in Exeter Hall, instead of, as formerly, in St. James's Hall. The work selected for the opening concert was Handel's *Jephtha*, for the revival of which two years since, after many years of neglect, the thanks of musicians are heartily due to the conductor of these concerts. *Jephtha*, as many of our readers will be aware, was the last of the long series of Handel's oratorios, and was composed in the year 1751. Though the musician was then in his sixty-seventh year, the work not only shows no diminution of power, but evidences a disposition to break into new tracks. This is particularly observable in the free orchestral accompaniment of some of the choruses, especially of the grand one "In glory high." It is true that florid accompaniments are to be met with in his earlier works, but hardly in so sustained and continuous a manner as in some passages in *Jephtha*. The whole part of Iphis, again (the absurdly unsuitable name which the author of the libretto has given to Jephtha's daughter), is full of tenderness and beauty, alike in the cheerful joy of the early portions (for instance "The smiling dawn of happy days," and "Tune the soft melodious lute") and in the resignation of the "Happy they," and "Farewell, ye limpid streams." The part of the hero is well known as one of Handel's finest tenor parts; and many of the choruses, such as "When his loud voice," "In glory high," "How dark, O Lord," and "Theme sublime," are equal in grandeur to anything he has written. The solo parts were efficiently sustained by Mdm. Cora de Wilhorst, Miss Julia Elton, Mr. Winn, and last, but by no means least, Mr. Sims Reeves, whom in this particular work no one now before the public could probably replace with effect. But why did he omit the magnificent bravura song "His mighty arm"? It is quite as fine as "The enemy said" in *Israel*, and would, we doubt not, have produced as great an effect. The choruses were excellently sung, and the orchestral performance was all that could be desired. Mr. Sullivan's additional accompaniments are in general very judicious, though we cannot but think there is a tendency to overload the choruses with brass and drums. Mr. Docker presided at the organ, and Mr. Barnby conducted, as usual.

MR. HENRY HOLMES'S MUSICAL EVENINGS.

WE are glad to find that the success of these most enjoyable performances has been such as to induce their director to continue them during the present season. Mr. Holmes himself is well known as one of our best exponents of classical chamber music, and as his quartett of strings always consists of the same performers—his coadjutors being Messrs. Folkes and Burnett and Signor Pezze—a finish and perfection are obtained in *ensemble* playing, which could be gained in no other way. These concerts, too, have another merit: the programmes comprise not merely the ordinary stock pieces, but many works which are seldom heard elsewhere. Three of these musical evenings have already been held.

At the first, on the 25th of October, the concert opened with Haydn's lovely quartett in F, Op. 77, No. 2—one of the composer's latest and most highly-finished works—and concluded with Mendelssohn's quartett in E minor. The scheme of these performances always includes one piece with piano. The work selected on this occasion was Brahms's highly-interesting though diffuse quartett in A, Op. 26. The very difficult piano part was played in a masterly manner by Mr. W. H. Holmes. Mr. Henry Holmes performed two violin solos by Tartini, and Miss Purdy was the vocalist.

At the second concert (Nov. 8th), the quartetts were Schubert's in A minor, Op. 29, and Mendelssohn's in D major—perhaps the most showy and brilliant that he has written. Mr. Walter Macfarren was

the pianist, who besides joining Messrs. Holmes and Pezze in Sir W. S. Bennett's chamber trio in A, performed very effectively Beethoven's fantasia, Op. 77. Madame Osborne Williams contributed two songs.

The third concert (Nov. 22nd) commenced with Mozart's quartett in E flat, No. 4. Miss Rebecca Jewell, who was the vocalist, deserves a word of praise for bringing forward two of the most beautiful though seldom heard numbers of Schubert's *Winterreise*. Beethoven's sonata in A, Op. 69, for pianoforte and violoncello, was capably played by Mr. Dannreuther and Signor Pezze. The last item of the concert was the third of Beethoven's "Rasumowsky" quartetts—the one in C with the fugue. The remaining concerts of the series promise to fully equal in interest those already given.

MONTHLY POPULAR CONCERTS, BRIXTON.

The second concert of the present series, which took place on the 14th ult., was fully equal in every way to the first. The programme was one of unusual interest. The first piece was Haydn's piano trio in C, No. 18, a very seldom heard but most genial work, which was capably played by Messrs. Ridley Prentice, Henry Holmes, and Pezze, and thoroughly enjoyed. Schumann's sonata in A minor, Op. 105, for piano and violin was excellently played, and the *allegretto* encored. Mr. Prentice did well in reviving Woelff's introduction, fugue and sonata in C minor, one of the best of its author's works, and which we consider far superior to the more popular "Ne plus ultra." Among other items of the concert must be mentioned a sonata for violoncello by Boccherini, performed by Signor Pezze, and Bennett's trio in A major, which seems to be much in request, and which, as is well known, is a very pleasing and charming composition. The vocalists were M^{me}. Poole and Mr. W. H. Hillier.

CLASSICAL CONCERTS, STOKE NEWINGTON.

MR. W. H. MONK, the well-known organist of King's College, has commenced a series of four concerts in the Assembly Rooms, Stoke Newington, on the same plan as the Monday Popular Concerts. The first of these took place on the 20th ult., and if the performance may be taken as a sample of what may be expected on future evenings (which we see no reason to doubt), the enterprise deserves the warmest support of the residents in the north of London. The instrumental pieces at the first concert were Spohr's quartett in G minor, Chopin's polonaise for piano and violoncello, two sketches for piano solo by Mendelssohn, and the same composer's piano quartett in F minor. All these works were excellently performed, as will be readily imagined when we say that the players were Miss Kate Roberts and Messrs. Henry Holmes, J. B. Zerbini, R. Blagrove, and Pettit. The instrumental works were interspersed with vocal music by Miss Katharine Poynts and Mr. Winn.

For the second concert, on the 12th inst., besides a quartett of Haydn's, and Schumann's piano quintett, a new manuscript sonata for piano and violin by Mr. G. A. Macfarren is announced.

Musical Notes.

THE Sacred Harmonic Society gave its first performance this season at Exeter Hall, on the 24th ult. The work selected for the occasion was *Israel in Egypt*.

A SERIES of performances of Italian opera has taken place during the past month at Covent Garden. As there has been no special novelty either in the works brought forward, or in the artists who have appeared, there is no necessity to do more than mention the fact.

THE North London Philharmonic Society gave a concert on the 6th ult., at the Royal Free Hospital, Gray's Inn Road, for the amusement of the inmates. A well-selected programme, including among other pieces the overtures to *Obéron* and the *Cheval de Bronze*, was performed by an orchestra of about fifty performers.

COLLEGE OF MUSICIANS.—The first soirée of the season took place at Shaftesbury Hall, under the direction of Mr. W. C. Filby, choral conductor of the college. The reader was the Rev. W. H. Druce, who gave a clever *exposé* of cathedral music and its composers. The artists who assisted were Herr Otto Booth, Mr. George Vigay, Mr. Albert James, Miss M. Carter, and Mr. Herbert Carter; Herr Booth especially delighting the audience with his brilliant and finished style. The room was well filled with a critical

and influential audience. We are pleased to find that these soirées are becoming a source of attraction.

THE Report of the twenty-ninth season of the New York Philharmonic Society lies before us. The programmes show an amount of research and enterprise only to be paralleled by our own Crystal Palace Concerts. Nine symphonies were performed, including Rubinstein's "Ocean," and Liszt's "Tasso;" eleven overtures, among which were Goldmark's *Sakuntala*, Bargiel's *Medea*, Reinecke's *Aladdin*, Gade's *Im Hochland*, and Berlioz's *Carnival Roman*; and five concertos, two of these being Liszt's No. 2 and Rubinstein's No. 4.

THE Rev. H. R. Haweis' essays on "Music and Morals," most of which originally appeared in the *Contemporary Review*, have just been published in one volume.

THE following advertisement, which recently appeared in one of the daily papers, is so suggestive that we reprint it without note or comment: "Wanted, a lady accompanist, who can also sing soprano parts of duets, &c., effectively. Must be familiar with German and Italian operatic and classical music, also a good sight reader. Terms for one attendance weekly, from about eight to eleven in the evening, £2 2s. to £3 3s. per quarter (!) according to arrangement. None but those thoroughly competent need apply. Address," &c.

WE are sorry to have to announce the death of Mr. Isaac Collins, for many years leader of the second violins in the Crystal Palace Band. Mr. Collins was the father of Mr. Viotti Collins, the well-known violinist, and of the late Mr. George Collins, the violoncello player.

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